

# Beach Boys Stomp 81

October 1990



**BEACH BOYS STOMP - OCT '90**

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next June - more details when we get them.

Brian Wilson continues to work on his second solo album; all of us at **STOMP** wish him every success and hope sales are better than for solo Number one.

**MIKE GRANT**

*"Editorial"*

The twelfth annual Beach Boys Convention was a great success and was one of the smoothest running we've ever organised; maybe Roy and I are finally getting it right. Thanks to all of you that wrote to say how much you enjoyed it. Special thanks to Brian Wilson, Dr Landy and Caroline Henning for a surprise video the second year running.

On the record front, all the original Capitol albums are now out. It's wonderful to know and realise just how great all these albums are twenty-plus years later. The bonus tracks are almost too good to be true in some cases, and it seems like we've had Christmas three or four times this year.

Many of you have written to say how difficult it is to find the two-fers in some shops. Check out the ads in this issue and I'm sure you will find Peter Rees at the CD Shop in Eastcote a very good source for all your CD wants.

I also get many enquiries for David Leaf's book. Copies of these are available from Rockaway Records' address on back cover. (Write first for costs and postage.)

Good news for concert fans is that the group are planning a UK visit

-oOo-

Back issues available: 63, 64, 65, 66, 67, 68, 69, 70, 72, 73, 74, 76, 77, 78, 79, 80. £1.50 per copy, overseas add 50p per copy.



## THE FINAL FOUR

Of the previously released tracks, and of the booklets accompanying SMILEY SMILE/WILD HONEY, FRIENDS/20-20, CONCERT/LIVE IN LONDON and PARTY/STACK O' TRACKS, there is really very little to say beyond noting that the excellence established by the preceding issues is effortlessly maintained (though mention must be made of the revisions which greatly altered the SMILEY SMILE notes, if only for the sake of completeness...) More than ever before, the bonus tracks command the attention.

We've long been led to believe that the non-release of the LEI'D IN HAWAII live album was due in no small part to a poor performance by Brian, a premise blown sky-high by the versions of "Heroes & Villains" and "Their Hearts Were Full Of Spring". The latter easily eclipses the existing live cut: not only is it less rushed, more relaxed, but the addition of Brian's top notes highlight how sorely incomplete the LIVE IN LONDON version is.

"Heroes & Villains" from Hawaii is even more of a revelation. Sounding exactly as it would have, had they re-recorded it in toto for SMILEY SMILE, the vocals are never less than spot-on, Brian's lead is exemplary and the arrangement, compared to later years, is sweetly delicate yet forceful where needs be, and an indication that, just maybe, SMILE could have been adapted to live performance.

The final live bonus, "Don't Worry Baby" from late 1964 is of greater historical than musical significance, as it demonstrates brutally that Brian's evolving composing and production complexity had begun to outstrip the Beach Boys ability to present the material live. In truth, this is not a very good performance.

"We're Together Again" has long been circulating amongst archivists and it's nice to have a hi-fi copy at last. People with sharp and/or musical ears will easily pick out a riff from "Deirdre" ("We're together again/The trouble you had"). "Walk On By" is an exercise in pure frustration for the listener, a 42-second teaser containing some of the very best BB harmonies you'll ever hear. To my mind, the most significant aspect of "Ol' Man River" is that, even in the early days of his semi-retirement from the band, Brian could still exert his influence and power to make the Boys record such a hoary old chestnut. That the song - incomplete as it is - proves to be so much fun is a bonus for us. Even without the session information, the FRIENDS ambience is apparent.

As hinted at on the news page, STACK O' TRACKS holds surprises beyond mere bonus tracks. For reasons as yet unexplained, the tracks for "Salt Lake City", "Sloop John B", "Wouldn't It Be Nice?", "God Only Knows", "Little Honda", "Here Today", "You're So Good To Me" and "Let Him Run Wild", plus the bonus cut "California Girls", are all in true stereo, a fact which totally demolishes the pronouncement of one Beach Boy (who shall remain nameless) that you'll never hear PET SOUNDS in stereo because no stereo multi-tracks exist. Given this added dimension, new subtleties and textures emerge, especially in "Here Today" and "Let Him Run Wild", and I for one have this bizarre vision of Brian in the control booth, listening to the playback of, say, "God Only Knows" and thinking to himself, "Do I have to put voices over this?!"

Ever since the demise of SMILE, the Beach Boys have been holding out snippets, dribs and drabs of the sessions as a sop-cum-teaser to the faithful, and the tradition is continued with the SMILEY SMILE CD bonus tracks. Loath to give us anything too tangible to dissect, the collage is once more the order of the day, with the notable exception of an early version of "Good Vibrations" (known amongst archivists as the 'Wilson Pickett' version, after the singer Brian considered selling the song to at one stage), with a heavy R & B slant topped off with scratch lyrics and vocals. The preceding 6.51 jigsaw of other "GV" out-takes and discards is by turns fascinating and irritating - what was he trying for there, how could he have left that out? - but ultimately satisfying enough. "Been Way Too Long", the elevation of repetition to a near art form, a shimmering monotony, is a straightforward edit of three different sessions and, for those who care about these things, contrives to shed some two minutes of material freely available on sundry bootlegs, albeit with little if any damage to the overall magnificence of this, possibly the best non-SMILE archive (or rather former archive) out.

"Heroes & Villains" fulfill at least one SMILE criterion - that of posing yet further questions - whilst avoiding just about everything else. What it is not far outweighs what it is. Obviously a rough mix and working-edit, indicating that Brian was still trying to find the right combinations, this version of "H & V" hands us yet more raw material from which attempts can be made to fashion a 'definitive' version. The 'cantina' sequence in particular underscores the tenet that 'less is more', it's delicate and beautiful simplicity counterpointing the robustness of the 'new' take... but why the so-called 'Barnyard' fragment is tagged on the end is anyone's guess. As ever, what we have here is stunning, yet tempered by the knowledge that, even yet, the key lies somewhere just beyond our reach. As ever, we must make do, and be thankful for what we have (and what we have is truthfully more than could have reasonably been hoped for even a few years ago). Even so...

AGD

## R E V I E W

Drag City - Jan and Dean. LP - C5560/CD - C5CD560. Produced by Jan Berry.

Second in the Jan and Dean re-issue series from C5 Records is the DRAG CITY album never before released in the UK now out at mid price.

The DRAG CITY LP originally reached No. 22 on the Billboard Top Album chart in 1964.

DRAG CITY was the first really good Jan & Dean album with very little filler. As vocal hot rod albums go this one is right up there with the Beach Boys' LITTLE DEUCE COUPE and The Ripchords THREE WINDOW COUPE. Four songs are co-written by Brian Wilson - the title track "Dead Man's Curve", "Surf Route 101" and a cover of "Little Deuce Coupe", said to feature Mike Love guesting on vocals. Both "Drag City" and "Dead Man's Curve" are classic Jan and Dean singles and reached 10 and 8 respectively on the Billboard Hot 100.

"Popsicle" was a surprise hit two years later and Jan and Dean's last top 30 single. Never without a touch of humour "Schlock Rods Pts 1 & 2" show Jan and Dean at their most goofy. Dean Torrence even gets a writing credit on that two parter. Other draggin' highlights are "I Gotta Drive", "Drag Strip Girl" and "Hot Stocker" - all real movers. "Sting Ray" is basically an instrumental with a few indecipherable lyrics and "Surfin' Hearse" written by Jan Berry and Brian's sometime collaborator Roger Christian rounds things off. I'd never heard this album in stereo before and it's really wild. The artwork is as close to the original as possible. Next up in the series is the RIDE THE WILD SURF album due out around Christmas. At mid price this is highly recommended.

MIKE



## THE FLOWER EXPO CONCERT : OSAKA, JAPAN

### Mike Love and the Endless Summer Beach Band

I reached the hall about an hour before the start of the concert and until about 6.15 the audience was small. Gradually, however, the seats were filled by all generations, from teenagers to little old ladies, including a couple of middle-aged fans who'd seen a '74 Beach Boys concert in America and with whom I talked at some length.

About 10 minutes before the show started I noticed Mike Love at the side of the stage - I waved to him and he waved right back!

The concert began and at first the audience remained seated and quiet but as "Catch A Wave" started a few boys and girls in the rear seats began to dance. Although the staff tried to deter them the more the programme advanced, the more people rose from their seats so that by the time the group played "Kokomo" there was no one left sitting. Several girls ran to the front and many people were shouting, screaming and dancing. It was a spiritual magic I've never felt before - the greatest experience I've ever had.

Although their records have not sold as well recently I finally realise why the Beach Boys concerts are always a sell-out in America. As a result of this concert with Mike and the E.S.B.B. I hope it will encourage him to persuade the rest of the group (including Brian) to visit Japan again - the Beach Boys have not been for 11 years - I'm waiting for the day that they will visit my country for the third time!

Song list:- California Girls; Do It Again; Let's Dance (Chris Montez); Do You Wanna Dance; Dance Dance Dance; Be True To Your School; Rock & Roll Music; Catch A Wave; Hawaii; Surfer Girl; Don't Worry Baby; Still Cruisin'; Little Deuce Coupe; Little Old Lady From Pasadena; Shut Down; G.T.O.; I Get Around; In My Room; Good Vibrations; Kokomo; Sherry (Four Seasons); Gimme Some Lovin' (Spencer Davis Group); Back In The USSR; Help Me Rhonda; Surfin' Safari; Surf City; Surfin' USA; ENCORE:- Wipe Out; Barbara Ann; Fun Fun Fun; California Girls.

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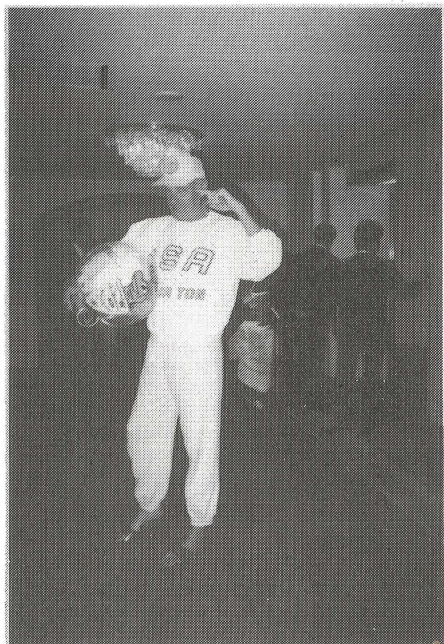
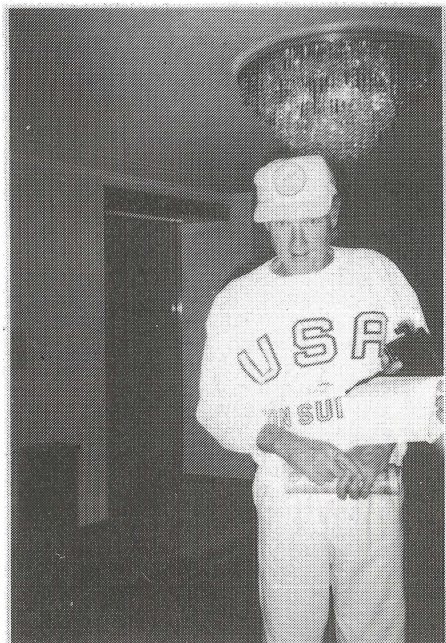
At the Tokyo Music Festival Mike Love and the E.S.B.B. appeared live singing:- California Girls; Surfin' Safari; Surf City; Surfin' USA; Barbara Ann; I Get Around; Fun Fun Fun; Good Vibrations and Kokomo. Mike also presented the Grand Prize Award to Wilson Phillips who then performed Hold On live.

### TOMONORI WANIBE

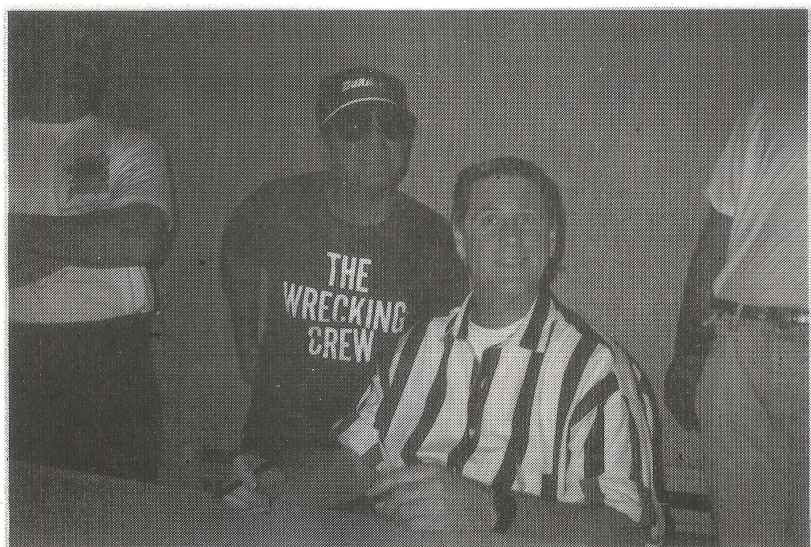
### BEACH BOYS BONUS TRACKS POLL

The CD two-ers have given us an abundance of previously unreleased tracks so how about a poll for your favourite bonus tracks from the nine Capitol CDs. Don't include tracks that have been out in the same form before like singles, (Fun Fun Fun, The Little Girl I Once Knew, Breakaway, Celebrate The News etc.), just include the previously unreleased songs or alternate versions. List your five favourites and send to me at the STOMP address. As an example this is my selection: Heroes and Villains (alternate), All Dressed Up For School, Graduation Day, We're Together Again and Can't Wait Too Long. This has been a wonderful series of re-issues; let's have a good response to this one please.

MIKE



Mike Love in Japan. Photos by Tomonori Wanibe.



Hal Blaine and Brian Wilson at the San Diego Convention.  
Photo Taken by Robert Tunick courtesy of Endless Summer Quarterly.



CONVENTION

1991

Beach Boys Stomp

Saturday 21st September

VISITATION PARISH CENTRE  
GREENFORD

Noon to 6pm



Applications now invited for 1991 Convention tickets at £5 00 each. Cheques payable to 'Beach Boys Stomp' and enclosing a stamped self addressed envelope, minimum size 6"x4" to PO Box 103, FARNHAM, Surrey GU10 3QG.

Tickets will be posted after Christmas.



rhb

Beach Boys Stomp

Brian Wilson  
SPECIAL ISSUE



IN CELEBRATION OF

BRIAN WILSON'S

VISIT TO THE 1988

BEACH BOYS' CONVENTION

a special issue of 500 copies was produced and are still available @ £2.00 each inc. postage, overseas £2.50. Cheques payable to "Beach Boys Stomp", P.O. Box 103, Farnham, Surrey, GU10 3QG.

This special issue is not part of the Normal subscription.

For copies in the USA only send 5 Dollars to - Panayiotis Bogdanos, 834 Alice Ave, San Leandro, California 94577.

MB Graphics

# CONVENTION

# 1990

Listed below are the 1990 Convention Raffle winners in the order by which the prizes were chosen:

Heroes & Villains by Steven Gaines	won by	Cheryl Magee
Surf's Up discography by Brad Elliott	won by	Mike Everell
"Melt Away" CD & signed Brian Wilson photo	won by	Jos Hens
STILL CRUISIN' signed album	won by	Chris Phillips
"BarbieFlexi" related 'NAS' publication	won by	Paul Shakespeare
"The Capitol Years" CD set	won by	Graham Symons
"Ten Years Of Harmony" CD	won by	Jackie Gordon
"The Beach Boys" Silver Anniversary by John Millward	won by	Mary Walker
Denny Remembered	won by	Stephen Wiggins
"American Spring" CD	won by	Chris Booth
1990 San Diego Convention t-shirt	won by	Brian Huckle
"American Band" video	won by	M G Johnson
The Beach Boys by David Leaf	won by	George Henson
"Words & Music" CD	won by	Brian Huckle
The Beach Boys by Byron Preiss	won by	Glen Travers
"Words & Music" LP	won by	Clinton Young
"Shut Down Vol 2" & American Spring LPs	won by	John Hammond
1989 tour t-shirt	won by	Mike Kempshall
"Bamboo" LP by Dennis Wilson	won by	Kevin Millington
The Beach Boys by Bruce Golden	won by	Jackie Gordon
Pet Sounds magazines, 76 & 89 programmes	won by	Maurice O'Neill
"Dance, Dance, Dance" & "Warmth Of The Sun" sheet music	won by	Angela Gibbons
"Love & Mercy" 45 signed by Brian Wilson	won by	Colin Rickner
1989 tour t-shirt	won by	Max Cripps

-oOo-

Dear Roy

Thanks for yet another terrific Convention - well done.

## STEVE WHITEHEAD

Dear Roy

Many thanks to both yourself and Mike for another great Convention. We thoroughly enjoyed it again - keep up the good work.

## ALAN & SUE LUDLOW

Dear Roy & Mike

Congratulations on Saturday's superb Convention. **STOMP** must be the finest fan club in existence.

## JULIAN GOLD

Hi Roy

Many thanks for the great 12th Convention. It's the first that I've been able to attend. Please also pass on best wishes and thanks to Mike Grant and the many 'behind the scenes' helpers.

## CHRIS PHILLIPS



Dear Mike & Roy

A big thank you for the Brian Business card, I love it, it was so kind of you to give it to me, I loved the Convention again, and Brian sent another great video. The new LP should be good - can't wait to hear it.

LUCY HALL

Dear Mike & Roy

Just to thank you and all the guys at **STOMP** for yet another extremely enjoyable Convention: the videos worked very well this time! The Beach Party sequences were fantastic in large format and were just the essence of the group; Brian seemed to enjoy the harmonies!

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Also there is a fine article on Brian in a new magazine out this month "Mirabella" which gives a complete outsider's look at the current BW/BB/Landy circus - the best overview yet.

Thanks again for all the Good Timin'

STUART TALBOT

Dear Roy & Mike

Many thanks to everyone involved in the Convention, I enjoyed it immensely. I wasn't too sure what to expect, being my first one, but the whole day was great. I only wish I had attended previous Conventions, I've obviously missed out on a lot. I was very impressed with how professionally run the event was, you guys must put in a great deal of hard work to organise it all.

The videos were interesting, I particularly enjoyed the Campfire Sessions which I hadn't seen before, and the Brian section, (is he really going to resort to rapping? - Well, he is Brian Wilson, after all - I'd forgive him anything!!)

ANDY ROBINSON

Dear Mike

Firstly, just a quick note to say how much Marian and I enjoyed the Convention on Saturday. As recent **STOMP** members, it was our first Convention - but certainly not our last.

LINDA WABE

Dear Mike

I am just writing to thank you and your team for organising a most enjoyable Convention. It was extremely well organised and ran very smoothly.

RALPH RICKUS

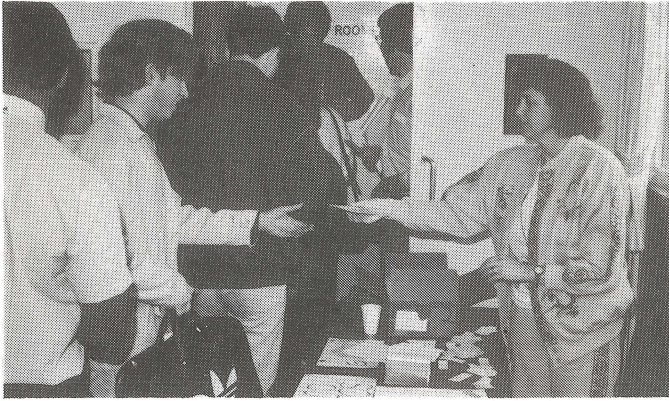
Dear Mike & Roy

Cheers, and once again thank everybody involved with **STOMP** for another successful Convention. I look forward to it every year and each time you guys come up with the goods. What a lovely video surprise from Brian again. Thanks again for making my day a very memorable one.

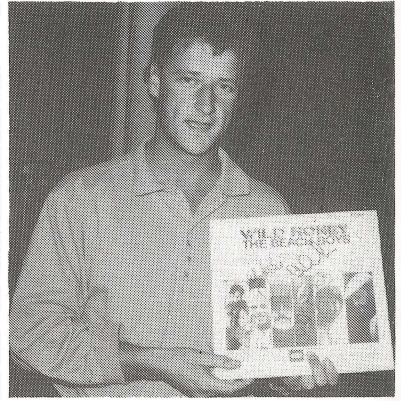
CHRIS KILBY



# CONVENTION



Entrance to 1990 Convention.



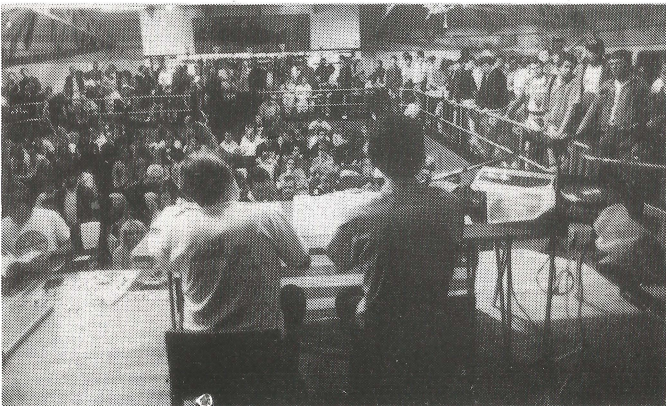
Winner of signed  
Wild Honey album.



Raffle prizes on display.



Brian Huckle adds to his  
collection of signed LPs..



Mike and Roy's View from the stage.



Panayiotis draws the  
raffle winners.



# PHOTOS



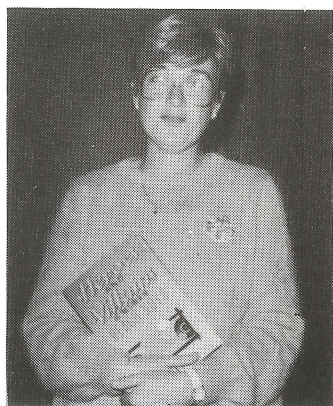
A fine set by Paul McNulty.



Mike Grant models Beach Boys tour jacket.



Quiz Winner with Chris White.



Raffle Winner Cheryl Magee.



All the raffle winners.

All Convention photos taken by Brian Clarke.



Angela Gibbons adds to her collection of Beach Boys gear.





Dear Mike

I am enclosing my cheque for £7.50, being a years renewal subscription to Beach Boys Stomp.

I've found various articles very interesting, especially about Brian, and the visit to him, and the photo.

Here's hoping album number 2 eventually makes it, and is as good as BRIAN WILSON which is my personal depression breaker.

Even if he and the other Beach Boys don't do a lot more, we have nearly 30 years of music and memories.

No-one else can make you sing along, and join generations together, as these guys have done.

Private lives are not important, I feel it is the music that is important, and haven't we had some beauties. Something for every mood, with beautiful tunes and voices.

Long may they continue, but if not, then thanks guys for all of it.

JENNY McDERMOTT

Dear STOMP

I was a bit upset about some of the things Bruce said about Dennis in the Select mag in September.

I like Bruce, always have done, and I was really sad when he left in 1972. In other words, I don't think they really made a good album until he came back in '78. I always liked his songs, and he does have a great Beach Boys voice.

Anyway, what can I say, he knew Dennis, and I did not, but still, think back to the songs that Dennis wrote and you think of great songs, true Beach Boys songs. Let me name a few: You And I; End Of The Show; Forever; Slip On Through; Got To Know The Woman; Cuddle Up; Make It Good; Baby Blue; Be With Me; Never Learn Not To Love; Little Bird. Put all that on a tape, as I have done, and you have one super album. Watching my Beach Boys "American Band" video tape, it's a bit sad that Dennis just could not hold himself together, but I guess that's the way life is for some people. All the money in the world won't change things.

As I said, I can understand some of the things Bruce said, but to me Dennis was more than just a drummer in a band. When he was good, he was very good. The rest alas, is history.

JIM CRANMER

Dear. STOMP

CONGRATULATIONS to all the folks at Capitol for doing a fabulous job on the new CD issues of PET SOUNDS and the 'two-fers'. The sound is fantastic, the bonus tracks spine tingling and the packaging, well, beyond all expectations. It took me an hour to devour the booklets - yes booklets - I've never seen such extensive album notes. They're so thick, you've a job getting them in and out of the case! And all for £7.99! Three words sum it up: VALUE FOR MONEY.

Thanks to all involved, especially Brian and David Leaf - you've excelled yourselves and made a Beach Boys fan very happy!

JOHN MASON



Dear STOMP

I just had to write and tell you about one of the very best moments of my life, which occurred recently when I met Bruce Johnston at Capital Radio.

I had heard that he was being interviewed that evening by Graham Dene, so I took the afternoon off work and went up to Capital. As it happened I waited two hours, and then I saw him pull up outside in a black cab. There were only about six other people (mostly Capital security) and me in the foyer. I just couldn't believe it - I have adored The Beach Boys and their fabulous music constantly since August 1964 (I was one of the original screaming teeny-bopper fans!) and here I was, about to come face to face with one of my idols. It was that same feeling of disbelief and excitement I got when Brian Wilson appeared at the Convention.

Bruce walked through the doors looking gorgeously fit and tanned. I just couldn't help myself - I put my arms round his neck and planted a kiss on his cheek!! "Hey - do I know you? Are we married?" He drawled in his soft Californian accent. (I wish, I thought.) Then he started chatting to me, signed my copy of GOING PUBLIC and let me take some photos of him and happily posed with me while I got one of the Capital security staff to take a couple of photos of the two of us. He was so nice. He told me he's got a new album coming out and about his wife expecting their fourth child. I just wanted to chat to him all night!!

He then went off for his interview with Graham Dene and the kind people at Capital let me wait for him to come back out.

When he re-appeared I took some more photos and he thanked me for coming up to meet him. I walked out to his taxi with him and then we had to go our separate ways. I floated all the way home - I couldn't believe what had just happened. He was really lovely - so kind and friendly. It was one of those magical occasions I will never ever forget. Thank you so much Bruce.

VICKY MURPHY

-oOo-

Dear STOMP

Having been a Beach Boy fan for 5 years and only being 20 years old, I never dreamt that I'd every get to meet one of the group. So imagine my surprise when sitting in Los Angeles Airport I found myself across the aisle from Bruce Johnston. At first I didn't really think it was him - I was sure that renowned stars did not use a normal airline service and so I tried to convince myself that this wasn't really the Mr Johnston.

Eventually, however, Bruce asked me if I was going to Ontario and I immediately knew from his voice that in fact I was speaking to one of the Beach Boys. So I plucked up enough courage to ask him if he would sign the book I had made whilst travelling around America.

I could not have asked to have met such a nice person. He was very genuine, asked me where I was from, where I had travelled and was going to and gave me tips on places to see. He told me where all the band members lived and finally that the group are hoping to visit England next year in June as part of their 30th Anniversary Tour. It was really nice to actually sit and talk to someone whose music I really admire and so if Bruce reads STOMP I would just like to say thank you very much for making my day and also my whole trip to America all the more memorable. I've now fulfilled one ambition of going to California and meeting a Beach Boy in the process.

LORRAINE MEAD





Graham Dene and Bruce Johnston in the Capital Gold studio. Photo by Julie Tennent. The Bruce interview part 2 will hopefully appear next issue.



# The Beach Boys Story

Way back in the mists of time, 1974 to be precise, BBC Radio 1 ran a series of six hourly programmes chronicling the life story of the Beach Boys. Produced by Geoff Griffin it was narrated by Bob Harris who, with his self-confessed admiration for the group and his soft tones, was an ideal guide and commentator. Interspersed with songs from the period the programmes included interviews with most of the people involved in the story and every member of the group contributed with the notable exception of the then reclusive Brian.

The series was updated and repeated a couple of years later but what follows in this and future issues of STOMP is the original saga which actually takes us up to the halfway point in the group's career. I must extend my grateful thanks to Bob and Geoff for their permission to use their work and although regrettably I had had to edit it to a manageable length it remains a fascinating story and one well worth retelling.

CHRIS WHITE

-oOo-

## PART I : BEACHES, BOARDS, BLONDES & BUGGIES

BOB HARRIS: I am a great fan of the Beach Boys. Now that in itself may not qualify me to tell you about them and their career but I do rate them as the most important and influential group to have come from America. I also think that much of their more recent music has been underrated and overlooked and if this series can help to right that situation then I'll at least have partly repaid the debt I owe for all the enjoyment their music has given me.

As in all stories of this kind the knots are sometimes a little difficult to unravel and the statements that some people make almost flatly contradict those of others. This can partly be put down of course to bad memory, but just as often to the simple fact that no two people ever see any situation in exactly the same way.

The one thing that can be said with certainty is that America has always had a strong tradition in vocal groups. In the fifties there had been the r'n'b inspired groups as well as the more sophisticated, jazz-orientated groups like the Hi Los and the group Brian Wilson admired so much, the Four Freshmen.

AUDREE WILSON: When Brian was 14 the Four Freshmen were playing some place in Hollywood and Murry took him just in the hopes that he could meet them because he was so thrilled with their music... He was already writing vocal arrangements even though he hadn't had any musical training. He did get to meet them, then years later when they were the Beach Boys they remembered having met Murry and Brian about five years previous to that.

BH: As Mike Love points out, however, the Beach Boys' own music when it evolved was a blend of two very different influences.

MIKE LOVE: The influences that were upon the group in their formative years were Chuck Berry in the rhythm and lyrical qualities and the more developed harmonies of the Four Freshmen. These evolved into our style which was identified as the "surfing sound" or the "west coast sound".

CARL WILSON: The first thing I seem to remember was Dennis and Michael going to the Beach and when they came back they were talking about writing a song about surfing and going to the beach - this was fall of '61. But before that we'd gather round the piano and sing and go Christmas carolling - we'd always been into music somehow.

BH: So how did you decide to go about pulling the band together?

CW: We just said, "Let's see, Dennis and Mike and Brian and Carl - and Brian brought along Al and that was it - it was really simple."

BH: Which is quite funny since the way Al Jardine relates it, the forming of the group was far from simple.

AL JARDINE: I bet you asked everybody else the same question - that's good because you get a cross section of the different opinions of how we got together. Each guy started the group, right? (Laughs) From my point of view it started when I met Brian Wilson. Brian and I were in rival singing groups in Hawthorne High School in 1959 and I always admired what he did. I knew that there was something happening there with his arrangements and just the way he carried himself. After High School I went off to college in the east and I couldn't find anybody I was really happy with - just to get together with and sing and to harmonize and make music. So I just hunted Brian down and bumped into him at El Camino college when we returned to California - I was walking across the campus and boom, there's Brian. I said, "Brian, let's do it, let's get together." So for the next day we gathered in the nurse's room - a football player, some deep bass singer who couldn't carry a tune, one of my friends from early high school days in my other group and we all got together and sang anything we could think of. Well, that group didn't cut it too well - we just didn't make it. So Brian said, "Hey, my little brother Carl can really sing - he's really good. He's young but he's really talented. And my cousin Mike, he can sing too and there's Dennis - he'd like to do something." So Brian wrote a couple of songs about a girl he was going with - one was called "Judy" and the other was "Surfer Girl". The other two tunes we did were "Luau" and "Surfin'" - and that was it, "Surfin'" became the A side of our first record.

BH: So the Beach Boys had their first record out extolling the virtues of surfing; it was released on a small local label called Candix and became a minor local hit. Incidentally it was Russ Regen at Candix who gave the group their name - the names The Pendletones and Carl & The Passions were never really seriously considered. The Beach Boys' manager, Murry Wilson, decided that they could become more successful by joining one of the major labels.

CW: My Dad spent a lot of time going round to other labels - of course we'd never had any experience in the music business although he had a publisher whose name was Hite Morgan. He helped my father to go to the bigger labels but it was difficult and Hite finally gave up but my Dad kept at it and ended up at Capitol Records where there was a guy named Nick Venet.

NICK VENET: Murry came into my office with a demo of "Surfin' Safari" and they played it for me. Every once in a while, before the second eight bars have spun around you know the record is a number one - there's something about it and I wasn't one for hiding my feelings. I got all excited and started jumping around and I said, "We have to make the deal!" and of course he got all excited because he wasn't one to hide his feelings either. I ran down the hall and I knocked on the door of the Vice President, Voyle Gilmour, and I said, "Voyle, I have to see you for two minutes." He said, "I'm really busy." so I said, "I gotta see you - we've got a hit record here and if they walk out of the office I don't even know where to call them." So I put the record on the turntable and Voyle said, "Go back and ask them what they want for it but for God's sake quit dancing!" When I went back the father asked for \$300 so I told him and the boys to stay put - I was scared to death they'd walk out of the office - while I told Voyle. He said, "That's too much money," (you've got to remember this was the early sixties and \$300 was a lot of money for a record by an unknown group). I said, "Voyle you've got to - we can't argue with the man - it would cost us \$300 to make it here." He insisted I ask him to sell it to us for a hundred. So I went back and I said, "I'll give you a hundred, but I don't think that's fair - I'll give you three hundred right here." So I went back to the office and said to the Vice President, "I'm going to resign and buy this record and start my own company." Anyway, after fifteen minutes arguing he persuaded me to stay and came up with the \$300 - I still think it was awfully cheap!



BH: So the Beach Boys had their first single out on the Capitol label in the summer of 1962 although Capitol's promotion director Al Couri's version of how it got there isn't quite the same as Nick Venet's.

AL COURI: Now this is the truth. I don't know what Nick told you because this is the truth! Nick was very interested in one of the sides which was "409" - the hot rod side. He didn't care about the surf music or the other stuff - he took the four sides in to Voyle Gilmour and said, "I really want to buy these records 'cause I want "409", and because the price was very reasonable Gilmour advised him to buy the records.

BH: Well, whatever the reason, the decision as far as Capitol was concerned was the right one. It is true that they originally promoted "409" but after a few weeks they turned the record over and got behind "Surfin' Safari".

NV: We released the record and in the period of one day the company knew it was a hit record - I mean they don't happen that fast. That record was a hit in a matter of hours - within eight hours we were receiving reports from isolated spots like Phoenix Arizona and you couldn't go surfing in Phoenix if you tried! The biggest order Capitol had had that entire year had been on the Beach Boys' record in New York City - it was just an instant smash and sold about 900,000 records.

BH: Though not quite a gold record "Surfin' Safari" was a sizeable hit and the next move was to make an LP but already there had been a change in the line up of the group.

AJ: I left the group right at that point when the group went to Capitol. I made the decision that I didn't really want to put a big investment in the group and at the same time I wanted to finish dental school. So, Al Jardine leaves the group and there's David Marks for a year.

BH: So it was David Marks who appeared on the first four albums and was with the group as they continued to play local hops in Southern California. Various other vocal groups were now getting into the music and one of these was an all-girl group originally called the Rovell Sisters later known as the Honeyes.

MARILYN WILSON: My sister, my cousin and I were starting to sing together - we wanted to make records and I actually met Brian at a coffee house which was called Pandora's Box. They were all on stage singing in this little tiny coffee house and he spilled hot chocolate all over me. He asked me for a sip of my chocolate in between songs and he spilled it on me - that's how we met!

BH: The fact that there were imitation groups was proof enough that the music of the Beach Boys had made a real impression by 1963.

NV: It was a shot in the arm to the entire industry, a pure Californian phenomenon. This was not like a state, it's like a country and being Californian is like a nationality. The Beach Boys just represented, to the rest of the country, California - some sort of fantasy that was out there that just got triggered by the Beach Boys' records.

CW: "Surfer Girl", I think, probably carried as much of a feeling as anything we've ever done. It was a very simple track - just the guitars, bass and drums but when the vocal came in it had some feeling, some spiritual thing and that's a special tune for Brian.

BH: The Beach Boys were by now firmly established as a live act in Southern California but even by the early Summer of 1963 had yet to test their popularity elsewhere. Up in Sacramento in Northern California Fred Vail had taken on the task of raising money for a local High School. He decided to do it by holding a concert.

FRED VAIL: So I decided I'd check out this Beach Boys thing because they sounded like they'd be real fun to work with and I liked their music. The boys agreed to do the show but then they realised that they had to fly or drive north and they were used to just doing neighborhood functions where they could all just hop in the family car and throw the guitars and amplifiers in the trunk and leave. So their agency asked me if I were willing to either pay for six round-trip airline tickets or increase the fee to 750 dollars. I agreed to pay the boys 750 flat and within three or four weeks I presented the Beach Boys in what was probably their first feature concert with them as the star headline attraction - this was in May 1963. I met them at the airport and here were the five Beach Boys ranging from about 15 to 23 years of age with Al Jardine, who was not really a member of the group at that time, standing in for Brian who was at home in L.A. I then drove them and their equipment in my station wagon to the auditorium where they set up for the show. At that time they were doing two sets - they would go on for forty or forty five minutes then after a break they'd come back and do an additional forty or fifty minute show. They didn't have enough of their own material to do two sets and they were doing other people's songs; Alan Jardine was singing Del Shannon's "Runaway", Dennis was doing one or two of Dion's recordings and even then they were closing the show with "Johnny B Goode". They would also do the Four Freshmen tune "Graduation Day" which showed their fantastic vocal harmonies.

We talked together afterwards in their hotel room and it turned out that, after expenses, each of the boys had made about 52 dollars apiece whereas I had made between three and four thousand dollars! Murry, along with the rest of the boys, was amazed that a 'kid' like myself could put together a show and make this kind of money. The William Morris agency were booking the boys at that time and I foresaw promoters getting fat and rich off the Beach Boys and their popularity so I suggested to Murry that the group should think about promoting their own shows. Murry thought this was fantastic but he couldn't devote the time to setting up shows himself. So I said, "Well, heavens, I'm not doing anything - let's enter into an agreement!" Here I was, 19 or 20 years old and that night produced more money than I had ever seen; and apart from that I was quite anxious to continue my relationship with them because even during the course of that evening I'd become very attached to the Beach Boys.

What we actually set up in our brief conversation that night became the format for American Productions and the next show we did together we went from the 500 to 800 dollars a night flat fee to about 3,000 dollars or more. I remember one evening coming back from an engagement and, not being prepared to handle all the money from the box office, we had stuffed change and dollar bills into our pockets, brief cases and even shopping bags. We came back to the hotel and dumped all this money onto a big bed and the boys were totally in shock to see all this cash and it was all theirs - it was like Christmas! This was the beginning of their rapid rise to popularity and opened the eyes of agents and managers all over the country. People began to realise the potential impact of the Beach Boys and began to consider them as a major attraction and not just as a Southern Californian "phenomenon".

BH: As time went on, however, there was increasing disagreement between Murry and their record producer Nick Venet which resulted in his leaving. It meant that as well as having control over their concert bookings the Beach Boys and their father now had the freedom to make their own records... this proved an even more significant move.

END OF PART 1.

Part 2 will appear in a future issue.

## ADVERTS

**FOR SALE** - The Beach Boys: Ganz Allein = In My Room (German Version); Land Ahoy Capitol single No. mms 6003, limited special edition for the German Fan Club California Saga only. Price including postage is 24,- DM. Payable IMO or Eurocheques in German Marks only or cash. Orders to: Hans-Dieter Müller, Robert-Koch-Strasse 11, 4100 Duisburg 14, West Germany.



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**INSTRUMENTAL FANZINE.** BW, Joe Meek influenced, 60p in stamps to Omar de Silva, P0 Box 49, Barking, Essex.

## ..... NEWS ..... NEWS ..... NEWS .....

Good news and bad news department: the word from the States is that, with the ending of the Capitol CD reissue programme, CBS/Epic are to take up the reins and begin putting out the Reprise catalogue, beginning with SUNFLOWER, SURF'S UP, 15 BIG ONES, LOVE YOU, MIU, KEEPIN' THE SUMMER ALIVE and possibly PACIFIC OCEAN BLUE in '91. That's the good news. On the down side, there will be no booklets and no bonus tracks - CBS is of the opinion that such goodies will 'compromise the integrity of the original format'. Sure, HOLLAND, however, will come complete with the Fairytale. Why the absence of CARL AND THE PASSIONS? Good question - OK, so it's no great shakes, but then neither was SURFIN' USA. (this writer's opinion only). Maybe we should write to CBS and try to change their minds...

Returning to the Capitol CDs, the final two two-fers are in the shops, albeit with a tiny problem in that a page from the FRIENDS/20-20 booklet turns up in the PARTY/STACK O' TRACKS insert, and vice versa. The STACK O' TRACKS itself holds a few surprises (see review...). According to EMI, the CHRISTMAS ALBUM CD isn't scheduled for a UK release as yet.

Chart news, such as it is: "Problem Child" never made the Hot 100, and only slightly grazed the AC listings, as follows: 48-40-38-39-50-off. SUMMER DREAMS, conversely, has gone platinum in the UK with sales of 250,000+, and the most recent chart figures are: 14-14-20-24-36-53-74-off.

In Spain, yet another compilation has been heading the charts to such effect that the band flew over early October to play three gigs.. Apparently the whole episode didn't go exactly smoothly... Still on the gig front, the lads are playing Vegas from November 4th through 14th.

The Wilson/Phillips success story rolls on, with the second single from the eponymous album, "Release Me", following "Hold On" to the number one slot. Will "Impulsive", single number three, do likewise? Watch this space.

Odds to close with: "Spirit Of Rock & Roll", featuring Bob Dylan, Jeff Lynn, Tom Petty, Paula Abdul and John Lodge, has reportedly been dropped from Brian's new album, though whether it's just that version or the whole track isn't clear... and Carl is reported to have undergone surgery for appendicitis. Finally, the band are reportedly involved with the upcoming Americas Cup competition, with concert takings for 1991 funding the Beach Boys America syndicate.

**AGD & MIKE**

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Photo: Nancy Barr

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